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PROCEEDINGS OF THE EIGHTH CLASSICAL CONFERENCE HELD AT ANN ARBOR, MICHIGAN, ON MARCH 27 AND 28.

THE Eighth Classical Conference was held at Ann Arbor, Michigan, March 27 and 28, in connection with the annual meeting of the Michigan Schoolmasters' Club. The use of the stereopticon made possible the presentation of a somewhat wider range of subjects than at preceding meetings; and this Conference differed from those of previous years also in the proportion of time given to historical papers. There was a good attendance at all the sessions.

The morning session of Thursday, March 27, was held in the lecture room of the University Museum; the presiding officer was Professor Samuel Ball Platner, of the Western Reserve University. At the afternoon session, held in Newberry Hall, Professor J. C. Jones, of the University of Missouri, presided. In the evening the members of the Conference were invited to attend a lecture given under the auspices of the Michigan Academy of Sciences in University Hall.

On Friday morning, March 28, the members of the Conference were invited to attend a general session of the Schoolmasters' Club, at which were presented two papers of unusual interest to classical teachers, by Professor William Gardner Hale, of the University of Chicago, and Dr. Henry A. Sanders, of the University of Michigan. Friday afternoon a joint session of the Classical and Historical Conferences was held in the lecture room of the Museum; the presiding officer was Professor Richard Hudson, of the University of Michigan. An invitation was extended to all to unite in a special Good Friday Vesper Service in University Hall at five o'clock; the program of passion music, arranged by Professor Albert A. Stanley, was of rare impressiveness. In the evening the members of the conferences were invited to attend a general session of the Schoolmasters' Club in University Hall; Professor Francis W. Kelsey, of the University of

Michigan, gave an illustrated lecture dealing with the recent discoveries at Pompeii.

For convenience of reference the following abstracts of papers and addresses will be numbered in the order of the program. Of the twenty-two papers and addresses three (numbered 16, 17, and 22), as already noted, were presented at general sessions of the Schoolmasters' Club, and five (12, and 18 to 21) at the joint session on Friday afternoon. Five (3, 7, 20, 21, 22) were illustrated by stereopticon slides.

1. "The Making and Use of a Latin Lexicon," by Professor John C. Rolfe, University of Michigan.

A well-made Latin lexicon consists of a series of biographies of words, giving an account of their origin, their growth and development, and in some cases of their death. Many of these throw light not only on the language of the Romans, but on their history as well, using that term in its broadest sense.

A good lexicon-article should treat a word from various points of view:

1. From the historical standpoint, a complete record of its existence should be given, from its earliest appearance to its disappearance from the language, or down to the period which is decided on as limiting the scope of the work. In this field account must be taken of the great mass of literature which has been lost, particularly in the ante-classical period, as well as of the colloquial language, the *sermo cottidianus* and the *sermo plebeius*, as found in certain inscriptions and to some extent in the literature. Much may be inferred which is absent from our records through a careful study of the available material, and from the Romance languages. Particularly interesting is a study of the causes which led to the disappearance of words from the language, and to the substitution of new terms. This point was treated at some length and the belief expressed that the tendency of monosyllabic words, as such, to disappear has been greatly overestimated.

2. From the geographical standpoint: the dialectic differences in the ante-classical and post-classical periods must be taken into account, and the failure of the provincial writers of the classical period to use the language with the correctness and precision of the classicists. The highly artificial character of the *sermo urbanus* in accentuation, vocabulary, and syntax must constantly be regarded.

3. From the etymological and morphological standpoints, including

the derivation of words, questions of orthography and quantity, double forms with or without a difference of signification, and the absence of certain forms.

4. The bulk of a lexicon article deals with semasiology, the study of the changes in meaning of words due to restriction or extension of signification. The fondness of individual writers for certain words, as well as their "verbal taboos," should be considered.

5. We must look to the scientific lexicon for syntactical and stylistic information also. Here, as always, we must keep in mind the historical and geographical points of view, as well as the individual peculiarities of writers, due to the branch of literature which they represent, their degree of education, tendency to innovation or imitation, and the like; also the development of a writer at various stages of his career.

A brief history of Latin lexicography was given, and the problems presented to the makers of special lexicons and of school lexicons were considered. The editor of a school lexicon has in some respects the most difficult task of all, since he must aim at reasonable completeness, must furnish considerable information on antiquities and kindred subjects, and at the same time must furnish a book compact enough to be easily handled, which shall sell for a moderate price.

It was pointed out that our standard lexicon in this country was issued more than twenty years ago and needs a thorough revision. That a revision has not been made is not the fault of the editor, nor is it due to lack of material for the purpose. The real reason is, that large lexicons are not extensively used in this country, and that our students are not as a rule book buyers. The absolute necessity of a good lexicon for teachers in secondary schools and for college students was pointed out in some detail, and the teachers of Latin were appealed to, in the interests of sound and thorough scholarship, as well as for the sake of hastening the day when our present standard lexicon may be thoroughly revised, to encourage the use of large lexicons, and to insist on it when it is necessary.

2. The Prometheus of Æschylus and the Prometheus of Shelley," by Principal J. H. Harris, Michigan Military Academy.

After a general introduction touching upon the main points of similarity and difference familiar to students of the two dramas, Mr. Harris narrowed his study to a comparison of the Zeus and Jupiter respectively of Æschylus and Shelley. The Jupiter of Shelley is the personification of all those laws, institutions, customs and beliefs which,

in his view, oppressed mankind and held it in despotic bonds. This is distinctly avowed in the speech of the Spirit of the Hour at the close of the third act :

And those foul shapes, abhorred by God and man,
Which, under many a name and many a form,
Strange, savage, ghastly, dark and execrable,
Were Jupiter, the Tyrant of this world.

The Zeus of Æschylus, on the other hand, is not an abstraction, he is a person. Everything about him is human, save perhaps his superhuman power. His wrath, his passion, his arbitrary exercise of newly-gained power, his wilfulness, his jealousy—all are vividly impressed upon us. The Zeus of Æschylus is in a choler, a temper, from which he may recover if Prometheus will only yield up the secret. The picture is not of a permanently tyrannical sovereign but of one who has been temporarily baffled and enraged. In proof that Zeus was in a choler—in other words in a bilious mood—Mr. Harris cited the use of the words *χόλος* and *ὀργή* in various passages, notably lines 29 and 30; 312, 313; 375, 376; 190, 191; 378. These passages, not only in the use of the particular words, but in their spirit and form indicate the temporary nature of Zeus's wrath.

Another evidence of the "mood" nature of his anger is to be found in the frequent references to the fact that he is exercising his authority with the temporary arbitrariness and wilfulness of one who has but just come to unlimited and irresponsible sovereignty. In support of this view the following lines were quoted : 35, 36; 95, 96; 148, 149; 310; 389.

In this view of the choleric nature of Zeus's wrath may be found, Mr. Harris ventured to suggest, a possible explanation of the apparent irreverence of Æschylus in his representation of Zeus. It has seemed incomprehensible that Æschylus, a man of profound piety and reverence, should paint Zeus in such harsh colors. It has been hazarded as an explanation that if we had the lost "Prometheus Unbound" we should find this excessive bitterness and harshness removed by a new and more pleasing picture of Zeus than is presented in the "Prometheus Bound." Grote's explanation that Zeus, though of superior power and authority, was still only one of many divinities, and that the ennobling conception of Prometheus outweighed any seeming irreverence toward Zeus, has been received with much favor and has much to commend it. But if we interpret the attitude of Zeus as a wrathful mood which, under more favorable conditions, will subside, we shall

have less difficulty in comprehending Æschylus's use of the vehement and irreverent language which he so frequently employs. Epithets and characterizations may be directed against a person's temporary state of mind or temper which would not be justifiable or pardonable against his general character.

The Jupiter of Shelley, on the other hand, is not in a mood nor is he giving vent to a passion which may soon subside. His is a permanent, unyielding attitude of mind and cannot be changed nor mollified. This was inevitable from the end which Shelley had in view and from the interpretation of his Jupiter which has already been given.

These widely different conceptions of Zeus are the necessary antecedents to the solution which is in the one drama foreshadowed and in the other accomplished. The thought of a sovereign ruler swept away by a temporary fit of passion necessarily anticipates a reconciliation. The conception of a permanently tyrannical sovereign necessarily involves a revolution. Nothing less than the complete overthrow of Jupiter would satisfy the lines on which Shelley's drama is constructed or the *motif* which underlies it. Reconciliation would be as illogical as it was impossible.

3. "The De Criscio Collection of Latin Inscriptions," by Professor Walter Dennison, Oberlin College.

This paper was illustrated by fifty stereopticon slides, made from original negatives by Principal George R. Swain.

"In the spring of 1897," said Professor Dennison, "I made several visits to the magazzino of Ab. Giuseppe de Criscio, the parish priest of Pozzuoli, Italy, who for many years had been a diligent collector of the Latin and Greek inscriptions found in the vicinity of Pozzuoli. The text of his inscriptions he had for the most part communicated to the editors of the *Corpus Inscriptionum Latinarum*, as the tenth volume of that publication testifies; in the preface to the volume he is mentioned as one of the contributors. During one of my visits he confided to me his desire to dispose of all his inscriptions to some educational institution which would keep the collection intact. Upon my return to America, I mentioned the matter to Mr. Henry P. Glover, of Ypsilanti, Mich., who immediately offered to arrange for the purchase of the collection and for its transportation to Ann Arbor. The inscriptions now form a part of the archæological equipment of the University of Michigan."

The collection includes not far from 275 pieces, and is fairly representative of the most important classes of inscriptions.

There are, first, *inscriptiones sacrae*, one addressed to the Penates, another to *Jupiter Optimus Maximus*, and still another to the *numen Augusti*. Several are *tituli operum publicorum*, two of them mentioning the office of the *duoviri*. By far the greater number are, as one would expect, sepulchral inscriptions. There are over two hundred of these, and they illustrate practically all types, giving a wide range of modes of expression, abbreviations, and proper names, and throwing light upon many points in private life and family relationship. Among the most interesting is a small slab set up with a rude metrical inscription in memory of a child who had not yet completed "four times seven months."

There is a large number of *tituli militares*, epitaphs of sailors who had been connected with the imperial fleet stationed at Misenum. They are of unusual interest and value. One gives the name of a *munus classiarium* hitherto unknown.

This collection also furnishes material for the study of the forms of Latin letters, from the end of the republic to the fifth century A. D. They show cursive letters, as well as both forms of monumental capitals, the *scriptura monumentalis* and the *scriptura actvaria*. They illustrate the *I-longa* and *apices*; in one case a point is placed over the long vowel, indicating its length. Divisions of syllables by points also occur. Those which throw light upon disputed cases are S·C (thus divided) and S·T.

To the De Criscio collection belong also several brick stamps and a dozen sections of lead pipe bearing inscriptions, besides two terracotta ash urns, one of which is dated by the name of the consul of the current year.

The collection includes about a dozen Greek inscriptions, most of which are sepulchral. One of them is metrical, written in the hexameter verse, and is Homeric in style. Another gives us Latin words cut with Greek letters. This is of special interest because of the way in which long vowels, especially *ē* and *ō*, are transliterated. The relative pronoun *qui* is transliterated **KOYE**. A third inscription, relating to the importation into Puteoli of a strange eastern goddess, has attracted the attention of the French epigraphist, Professor Cognat, who has recently edited it with comment in the *Comptes Rendus* of the Académie des Inscriptions et Belles-Lettres.

The value of the collection is great from a scientific point of view, but still greater from the pedagogical point of view, as an adjunct to advanced university work in the classics.

4. "Some Questions of Word-Order and Cadence in their Bearing on the Authorship of the Pseudo-Cæsarian Writings," by Dr. Clarence Linton Meader, University of Michigan.

This paper, which, on account of the length of the program, was read by title, will be published in full later.

5. "Quintilian on Extempore Speaking in the Light of Later Teaching," by Professor George V. Edwards, Olivet College.

This paper is printed in full; see p. 396.

6. Dido—A Character Sketch," by Mr. J. Raleigh Nelson, Lewis Institute, Chicago.

This paper was an attempt at a sympathetic interpretation of Dido's character as presented in the fourth book of Virgil's *Æneid*. It will be published in full later.

7. "Classic Sites in Sicily," by Professor Benjamin L. D'Ooge, Michigan State Normal College.

Professor D'Ooge gave a lecture illustrated by views which he had gathered during a recent trip through the island. After a brief introduction on the history of Sicily under the successive rule of the Greeks, Carthaginians, and Romans, views were shown of the following important classical localities: Catana, Tauromenium, Syracuse, Agrigentum, Segesta, Selinus, Lilybaeum, Drepanum, Eryx, Panormus, Himera, Tyndaris, and Messina, with neighboring Scylla and Charybdis.

8. "An Ancient Misogynist," by Professor F. S. Goodrich, Albion College.

After an introduction treating of the position of woman in general in the Greek world, Professor Goodrich showed, by means of quotations from the dramas of Euripides, why it is that this poet has been called a misogynist. He subjected several of the adverse citations to criticism, proving that if read in close relation with the context they cannot be fairly taken as representing the poet's own opinion. Finally he brought forward a convincing series of quotations of an altogether different tenor, reaching the conclusion that Euripides' ideal of womanhood, as revealed in various characters, was very high; and that no writer who could give such marvelous delineations of female character could justly be called a misogynist.

9. "Greek and Runic Letters and Numbers," by Professor George Hempl, University of Michigan.

Professor Hempl made a brief report on the progress of his investigations into the early history of the Runes, the first letters used by our Teutonic ancestors. These studies have of late taken an important turn, which not only establishes beyond all question Professor Hempl's contention that the Runes are a Western Greek alphabet that came to the Teutons between 600 and 550 B. C., but also reveals an unsuspected Teutonic numerical notation. In this, α — ι represented 1—10, and κ — ξ stood for 20—60 as in Greek, while π — ψ , the last nine letters of the Western Greek alphabet not being needed in the Teutonic sexagesimal-decimal system, were employed to represent 11—19, leaving *omicron* as a sign for the remaining high number, the *hund* or long hundred (120). This notation reveals important facts, not only as to the character of the Teutonic numerical system and the time of the Teutonic shift of consonants, but also as to the development of the numerical notation of the Greeks. Professor Hempl's studies will soon be published in full in *Indogermanische Forschungen*, the *Classical Review*, and the *Journal of Germanic Philology*.

10. "Notes on Horace," by Professor Wallace S. Elden, Ohio State University.

1. *Quid as apodosis*.—In rhetorical questions involving a condition the apodosis is sometimes represented by *quid* alone without a verb expressed. The ellipsis may be supplied in a general way by a word of saying, happening, or the like, as *dicas*, *fiat*, etc.

Quid begins the period and either the indicative or the subjunctive may stand in the protasis. Sometimes the question is followed by another by which it is more clearly defined, the second question implying what the result would be if the content of the first were realized. Horace, Od. III, 9, 17—20; I, 24, 13—18; Serm. II, 3, 159—160; II, 3, 219—220; II, 7, 42—43; Epist. I, 16, 8—11; I, 19, 12—14.

2. *Quodsi*.—The origin of *quod* in *quodsi* is doubtful; probably it may be regarded as the accusative singular neuter of the relative pronoun used as an accusative of extent or specification, "as for that," "as to which."

Quodsi occurs in Plautus (*cf.* Trin, 217) and Terence (Andr., 258; Phorm., 201; Eun., 924). It is found also in Lucretius, at least twenty times (often in connection with *forte*) Virgil, Catullus (3), Tibullus (2), three times in the Carmina Pseudotibulliana, twenty-six

times in Ovid, twenty times in Propertius, also in Juvenal, Persius, Martial and Phaedrus.

In Horace there are seventeen instances of *quodsi* (not including Od., I, 24, 13, where *quid si* is the better reading, nor Serm., I, 1, 43, where *quod* probably has the force of *at id*), twice in the Odes (I, 1, 35; III, 1, 41), four times in the Epodes (2, 39; 10, 21; 11, 15; 14, 13), once in the Sermones (II, 4, 6), ten times in the Epistles (I, 1, 70; I, 2, 70; I, 3, 25; I, 7, 10; I, 7, 25; I, 9, 11; I, 19, 17; I, 20, 9; II, 1, 90; II, 1, 241).

In prose *quodsi* occurs first in Cicero, who uses it very frequently, then in Nepos, Cæsar, and Sallust. In Livy it is rare, as also in the later writers.

3. *The imperative in a challenge.*—The imperative is sometimes used in an ironical exhortation or admonition to do something which, after what has been said, or under existing conditions, is out of all reason, or even inconceivable; a protasis, as *si potes*, is implied. Serm., II, 2, 14-15; Epist. I, 6, 17-18; II, 2, 76.

11. "The Epigraphic Sources of Dion Cassius," by Dr. Duane Reed Stuart, State Normal College, Ypsilanti.

Assuming that the prevalent attitude of the historians of the Empire toward the testimony of monumental sources is marked by indifference, it is, nevertheless, desirable to form a precise estimate of the individual author in terms of his use or neglect of inscriptions. The *Historia Romana* of Dion Cassius, as an important source for the history of the Empire, challenges especial attention. Furthermore, such an inquiry will contribute data applicable in the determination of those disputed quantities—Dion's historical sincerity and the credibility of his work.

A comparison of the *Monumentum Ancyranum* with the parallel passages of the *Historia Romana* was taken as a point of departure. In two of the three instances in which surface examination reveals likeness, the existing resemblance is due to the influence on both narratives of a natural or traditionally-crystallized mode of expression [cf. M. A., 2, 29-33; Dion, LIV, x, 3; M. A., 5, 3-6; Dion, L, vi, 4]. In the remaining case Dion's dependence on literary sources is clear [M. A., 3, 19-21; Dion, LV, x, 1]. Entirely overshadowing these instances of agreement are the cases (eight in all) in which Dion has neglected the testimony of the inscription and fallen into error thereby. The *Historia Romana*, therefore, shows no traces of deliberate recourse to, or indirect reminiscence of, the *Monumentum Ancyranum*.

The conclusions that may be drawn from Dion's neglect of the *Monumentum Ancyranum* are affected by two cardinal considerations: (1) Is the *Monumentum Ancyranum* a true copy of the *Res Gestae* of Augustus, mentioned by Suetonius [Aug., 101] and Dion [LVI, xxxiii, 1]? (2) Was the original *in situ* in Dion's time? An affirmative reply was given to each of these questions. In connection with the former an attempt was made to refute in detail the arguments advanced by J. W. Beck [Mnemosyne, 25, p. 349; 26, p. 237] against the Augustan authorship of the *Monumentum Ancyranum* and its identification with the *Res Gestae*.

The *Fasti* and *Acta* of the Regia, useful as their content would have been, Dion treated with the same neglect as his predecessors. We may add to the conspicuous divergences discernible in connection with the dictator-years of Julius Cæsar, four reversals in the order of naming the consuls, and one actual difference in tradition.

Further evidence of the historian's indifference to inscriptional sources is furnished by various passages of the *Historia Romana*. In LIV, xi, 7, LVII, xvii, 7-8, and LXXVI, xii, 3 Dion might have avoided error and exaggeration had he taken the pains to check his narrative by personal inspection of monuments accessible to him.

Turning to the affirmative evidence obtainable, we find but three cases, in which it is feasible to predicate first-hand appeal to an inscription [LXVIII, ii, 4; LXIX, xix, 2; LXXII, xxii, 3]. These are surface references, the first two, epitaphs of striking content, the third, Commodus's inscription on the base of the Colossus. Dion quotes from memory these bits of antiquarian information, because they happen to occur to him at the moment of writing. His attitude is *not* that of the diligent inquirer who has gone to the stones for data by which to amplify or verify the material furnished by his literary sources. In Dion's account of the column of Trajan [LXVIII, xvi, 2], there appears to be an echo, possibly unconscious, of C. I. L, VI, 960.

This paper which, on account of the length of the programme, was read by title, will be published in full later.

12. "The Worship of the Lares," by Dr. Gordon J. Laing, University of Chicago.

This paper will be published in full.

13. "The Psychological Background of Indirect Discourse," by Professor John J. Schlicher, State Normal School, Terre Haute, Ind.

This paper is printed in full; see p. 399.

14. "A Review of Gildersleeve's Greek Syntax," by Professor S. J. Axtell, Kalamazoo College.

Professor Axtell had commenced the preparation of this paper when he was stricken with a serious illness. It was at first thought that he would recover; but the third week in March there was a change for the worse, and he was released from suffering on Sunday, March 23.

When the title of Professor Axtell's paper was reached on the program, Professor Martin L. D'Ooge, of the University of Michigan, paid an earnest tribute to his exalted worth as a man, his minute and accurate scholarship, and his influence as a teacher. In emphasizing the loss which the interests of our higher education have experienced, Professor D'Ooge voiced the feeling of all present who were familiar with Professor Axtell's work.

15. "The Similes of Apollonius Rhodius Compared with those of Virgil and Homer," by Mr. M. C. Wier, Michigan Military Academy.

For teachers of Greek and Latin in secondary schools, particularly teachers of Homer and Virgil, a most interesting work for supplementary reading is the *Argonautica* of Apollonius Rhodius. Though this poet borrowed about 80 per cent. of his vocabulary from Homer, and appropriated Homeric tags and half-lines almost to the number of his verses, he has nevertheless given us a work unique in ancient literature, possessing a charm that even Virgil tried to borrow, with only imperfect success.

One of the characteristics of Apollonius's style is his prodigal use of similes. In a poem of six thousand verses he uses about a hundred and fifty comparisons. This is surprising when we see that in the same number of verses in the *Iliad* (I-X) there are less than sixty, and in the *Aeneid* (I-VIII) there are less than twenty.

Homer and Virgil seem to use the simile when great actions are being described; to present a picture that will render the action more vivid rather than for literary embellishment. Apollonius uses it primarily as an ornament. There is comparatively little action in his poem. At best it is merely a series of episodes loosely strung together. Throughout these he has used the figure almost as lavishly as Shelley in his lyrics. As a literary embellishment it is often beautiful, and occasionally stands out so cameo-like as to divert our attention from its setting. Many of the similes, however, are so forced and unnatural that even the scholiast criticises their inaptness.

Apollonius has imitated Homer nineteen times, but has never appropriated his similes unaltered. He generally expands Homer's idea and uses it in a different connection, just as he does Homeric adjectives.

Both Apollonius and Virgil have in a number of instances imitated the same Homeric simile; one may compare, for example, *Odyssey* 6, 102 ff. with *Arg.* 3, 875 ff., and *Æn.* 1, 498 ff.; *Il.* 2, 87 ff. with *Arg.* 1, 879, and *Æn.* 6, 707, 1, 430; *Il.* 2, 459 with *Arg.* 4, 1296, and *Æn.* 7, 699; *Il.* 6, 506 with *Arg.* 3, 1258 and *Æn.* 11, 492.

One of Apollonius's most successful ways of affecting Homer is in the aggregation of similes. In the passage where Jason slays the giants that spring from the dragon's teeth there are nine within fifty verses (*Arg.* 3, 1350-1400); with this compare *Il.* 2, 455-483.

"Subjective imagery from sensation and thought," says Professor Jebb, "is extremely rare in Homer. Once there is a simile from a dream, in which the dreamer cannot overtake one who flies from him (*Il.* 22, 199). Hērā is likened for swiftness to the thoughts of a man who has traveled in many lands; he considers in his wise heart, Would that I were there or there, and thinks wistfully of many things (*Il.* 15, 82)."

The subjective imagery of the *Argonautica* forms one of its most interesting characteristics. The inmost workings of the mind are brought into direct comparison with physical phenomena. After contrasting the silence of the night and the slumber that had fallen on men and animals with the tumult in the mind of Medea, Apollonius compares the passionate movements of her heart to the flickering gleam of sunlight cast on a wall from a vessel full of water (*Arg.* 3, 743);

And her heart was wildly stirred within her breast; as when a sunbeam, reflected from water, plays upon the walls of a house—water just poured into a basin or pail: hither and thither it darts on the quick eddy; even so the maiden's heart was fluttering in her breast.

Virgil has translated the same simile thus (*Æn.* 8, 22):

Sicut aquae tremulum labris ubi lumen aënis
Sole repercussum, aut radiantis imagine lunae,
Omnia pervolitat late loca, iamque sub auras
Erigitur summique ferit laquearia tecti.

Athena hastening seaward toward the Argo (2, 543) is compared to a man "who goes wandering from his country as oft we men do in our hardihood, and there is no land too far away, for every path lies open before his eyes, when lo! he seeth in his mind his own home and there

appeareth to it a way over land or sea, and keenly he pondereth this way and that, and searcheth it out with his eyes" (see also *Arg.* 2, 291; 3, 446; 3, 1019).

Many of Apollonius's similes are drawn from nature. The light of the heavenly bodies, the glow reflected from a passing cloud, the beam reflected from water are used often with a very pretty effect. He is also fond of introducing specters and phantoms, and makes frequent use of the pathetic.

The range of Apollonius's similes is about the same as that of Homer's. He keeps, however, within a more poetic latitude. He would not, for example, compare his hero to an ass, although Homer introduces that animal in describing the stubbornness of Ajax. He has used several similes that do not occur before his time; Virgil seems particularly fond of these (*cf. Arg.* 4, 125 with *Æn.* 8, 622; *Arg.* 1, 307 with *Æn.* 4, 143; *Arg.* 2, 934 with *Æn.* 5, 213; *Arg.* 4, 1475 with *Æn.* 6, 451).

16. "The Recent Changes in the Curriculum of the German Gymnasium," by Dr. Henry A. Sanders, University of Michigan.

This paper will appear in the *SCHOOL REVIEW* for June.

17. "Certain Controlling Conceptions in Syntactical Study, and their Application," by Professor Wm. Gardner Hale, University of Chicago.

This paper will be published in full in the June issue.

18. "An Experiment in the Teaching of Roman History to Young Pupils," by Mr. J. Raleigh Nelson, Lewis Institute, Chicago.

The relation between the study of Latin and the study of Roman history is reciprocal, the latter furnishing the environment in which the former may be imagined to live, the language work producing the demand for the historical setting. The divorce of the two is unnatural and each suffers a distinct disadvantage from the separation. When, some time since, we determined at the Lewis Institute, to attempt a reconciliation, we found the problem of correlation a difficult one. The traditional courses had been stripped for light running, and we hesitated to add any weight that might lower their time record.

The first year was finally chosen for the beginning of our experiment, (1) because there was here the greatest need of some new human interest; (2) because we hoped to make our Latin work compete more

successfully in attractiveness with the technical courses ; (3) because the young student is most receptive to the romance of history ; (4) because the success of our experiment would benefit the other Latin courses.

The difficulty lay in the adaptation of the work to the peculiar mind to which we proposed to introduce it. To plunge the young student unprepared into remote antiquity in a country of which he knew little and cared less, would have removed all probability of his ever properly adjusting himself. A boy or girl with no knowledge of men and no familiarity with life could not reasonably be expected to reconstruct a great new world, unless he be given materials intelligible to him. Moreover, such a policy would neither regard nor utilize the resistless stream of his peculiar interest and activities. My aim in this preliminary work, therefore, was to find the most natural and stimulating method of appeal.

There are few suggestions to which the adolescent mind responds with more spontaneity than the proposition of a pleasure trip. The promise of a story by the way makes the charm irresistible. The goal is a matter of indifference ; it is the romance of going, the joy of a new activity. The imagination is one of the most striking characteristics of this period, a motive which, touched and rightly directed, becomes an important factor in any educational problem.

When in September I proposed a trip to Italy, I found the pupils very responsive. I put at their disposal prospectuses, time tables, pictures and the like, procured from the steamship companies ; we discussed boats, their size, construction, speed records, etc. And when the day arrived, after a thorough discussion, we started from Chicago, and in our imagination traveled all the way. Vivid bits of description from here and there and the use of all the illustrative material at my command helped to give the touch of reality to the occasion. When we steamed into the bay of Naples, Italy was bound to the here and now of each boy's life by a definite chain of association which gave it new meaning.

The following week the trip was written up in our notebooks, to which we gave the pretentious name, "Guide Books to Rome and Modern Italy." The individuality shown in the arrangement of these records was one of the most interesting elements in the experiment. Every one had something to show for each of his trips, from the creepy, crawly, cramp-handed account of the boy with one small talent to beautiful books illustrated with Perry pictures, cuttings from old

magazines and velox prints from the large collection of negatives at my command.

After another week's preparation, aided by the stereopticon, I took my company to the few points in Naples, around the bay to Pozzuoli, Baia, Miseno, Cumae, back by Lake Avernus and the Lucrine Lake, to Naples. I aimed to develop a definite conception of the location of these places, not only by constant reference to the map, but by emphasizing the time and money spent in reaching them. I left with each place the association of every available story, and tried in every way to produce an impression of color and atmosphere.

In the ten trips which followed, the same plan was pursued, a week of anticipation, an hour of touring, with the stereopticon, a week of reminiscence in the form of guide-book notes. The itinerary of the class for the twenty-four weeks will indicate the scope of the work.

1. An ocean voyage from New York to Naples.
2. A general view of Naples.
Pozzuoli, Lago Lucrino, Baia, Capo di Miseno, Cumae, Lago Averno.
3. Herculaneum, Pompeii, Vesuvius.
4. Salerno, Paestum, Amalfi, Capri, Sorrento.
5. Naples to Rome ; a general view of the city from Porto del Popolo to the Capitol.
6. The Forum and Sacred Way.
7. Places of amusement — Piazza Navona, Theater of Marcellus, Circus Maximus, Colosseum, Baths of Caracalla.
8. The Tiber and its bridges, with a trip to Ostiá.
9. The Appian Way.
10. The Sabine Mountains.
Hadrian's Villa, Tivoli, Vico Varo, Licienza, Subiaco.
11. The Volscian Hills.
Velletri, Cori, Norba, Ninfa, Segni.
12. The Alban Mountains.
Albano, Ariccia, Nemi, Palazzuolo, Rocca di Papa, Monte Cavo.

This brought the pupils at the end of the course to the very birthplace of Roman tradition.

In this preliminary work my aim was to lead the pupil naturally from the near to the far, from the present to the past ; to give him a feeling of intimate acquaintance with the geography of Italy, to create a conception of the physical environment in which the Roman lived ; in short to induce a state of mind in which a definite, systematic knowledge of Roman history would be a crying need, demanded by every interest of his heart.

An effort to associate with each trip a special vocabulary of Latin words helped to give them new meaning, thus :

For the ocean trips, *navis, mare, nubes, caelum, stella, luna, sinus, latus*, etc.

For the land trips, *mons, collis, lacus, flumen, arbor*, etc.

For the town trips, *urbs, via, domus, templum, forum, taberna*, etc.

The pupil may be encouraged to write in his notebook each time five or six simple Latin sentences regarding his trip, using the vocabulary suggested for that time. And when in the regular Latin lessons I could give new meaning to a word by recalling some place we had visited, I took pains to do so.

Thus the trip every two weeks served as a constant stimulus to the work, furnishing a goal of interest toward which we worked, and not only did it inspire life and vigor in the class, but actually performed an important mission in visualizing the Latin vocabulary.

The six months of preliminary study which I have outlined was followed by six months of systematic history work, one lesson a week, the book used being Morey's *Outlines of Roman History*. At the end of the first year we had studied to the close of the second Punic war, and by Christmas of the following year, to the assassination of Cæsar.

In connection with the history I arranged a very simple course in Roman life, taking up those topics most naturally interesting to the pupils, the house, the slaves, the books, children's games, public amusements, etc. For the boys I found, as was natural in a technical school, that all problems of construction were especially attractive, building materials, the handling of great weights, construction of roads, etc.

In the third year, I assigned each pupil one topic in Roman antiquities, for which he must read extensively, and which he must present to the class some time during the year. These papers, which often represented months of preparation, were always followed by discussion, and a study of the illustrative material applicable to the subject for the day. All the pupils were required to keep notebooks and were held responsible for the important points presented.

The results of our experiments so far have been so encouraging that it is my hope as soon as possible to make this sort of work continuous for the four years.

19. "The Relation between Greek and Roman History," by Dr. Arthur L. Cross, University of Michigan.

Although, with the increase of specially trained teachers and improved manuals, great progress has been made during the past few

years in the teaching of ancient history, much still remains to be done. Text-books and teachers who use them are too prone to miss the essential relationships in national and international development. Bewildering series of military and political annals, dry and dusty antiquities sprinkled here and there with entertaining but apocryphal legends, moments of grand and unique achievement in literature and art, are presented as isolated phenomena. The young mind, attracted by the pomp and circumstance of war, has much to gratify its taste ; and, under favorable conditions, one of different inclinations may acquire an appreciation of the beauty and grace of ancient culture. But rarely does the pupil have laid before him a coherent picture of the development of Greek and Roman public life. Almost never does he attain a realization of the fact that what he is studying has any organic connection with the present. With more perspective, with a keener sense of the unity of all history, teachers might make more of their subject, might make it more interesting, not interesting in the sense of entertaining, but rather as Sir John Seeley defined the term, as touching our broadest and most vital interests.

This result might be brought about by teaching the history of Greece and Rome as a single subject. Not only does the history of the two countries belong together, but the causes and consequences of their contact present problems far more fruitful to the student of today than those to which his attention is usually directed.

Almost from the earliest times one can trace relationships between the two civilizations ; but from the beginning of the second century before the Christian era, when Rome enters upon its eastern conquests their destiny becomes almost inextricably interwoven. For the conquest was by no means one-sided. As Rome conquers Greece so Greece conquers Rome. Rome subjects and Romanizes the Hellenic east as to government, but Hellas indelibly stamps its culture and civilization upon its victor. As a result of the contact Roman institutions, military and political, social and economic, religious and intellectual, are utterly transformed. Moreover, the consequences of the change have deeply colored our whole modern life. Greek history did not end with the victories of Philip of Macedon ; but, through the work of his still greater son, passed into a wider, an Hellenic stage, when the best and the worst fruits of Greek civilization were spread through western Asia and northern Africa. Had Alexander lived to carry out his plans he might have conquered and Hellenized the western as he had the eastern world. But what he might have done was

accomplished in a different way — through the Roman intervention in eastern affairs.

As a consequence of the Great Wars not only did the simple city state on the Tiber become a great world empire, but Greek manners and customs, Greek art and architecture, Greek philosophy and literature took absolute possession of the Roman. Accordingly, what Rome, as the custodian of ancient civilization, passed on to the modern world, was, in its non-political aspects, at least, an essentially Hellenic civilization.

This brief abstract aims only to suggest a method of regarding ancient history which may prove helpful to teacher and pupil alike. It is not the study of Greece by itself, it is not the study of Rome by itself; it is not military and political annals alone, it is not the study of great literary epochs in the past taken by themselves: it is a vast synthesis of all these as they acted and re-acted upon one another that tell the whole story and makes us realize how the nations of antiquity were related to each other, and how they are related to us.

It should be added, in conclusion, that the method here advocated would offer no excuse for neglecting the facts. To teach generalization to pupils who are not thoroughly grounded in the details on which they are based is to build a house on sand. That kind of teaching leads to superficiality, intellectual flabbiness, and even to dishonesty. What should be insisted upon is that the teacher should not only drill the pupil in the acquisition of facts, but guide him in their interpretation. That one who does both, and only that one, is a true teacher of history.

20. "Travel in Greece as a Preparation for Teaching Greek History," by Miss May E. Barnes, Bay City High School.

This paper was illustrated by forty stereopticon slides made from recent photographs.

Miss Barnes gave an account of a tour in Greece made in company with a number of students of the American School of Classical Studies in Rome, in the spring of 1901. The company left Rome March 15, stopping at Benevento on the way to Brindisi, in order to see the Arch of Trajan. From Brindisi they went by steamer to Patras, spending several delightful hours on the island of Corfù.

Starting from Patras, March 19, they made the tour of the Peloponnesus, first visiting Olympia, then crossing the mountains to Megalopolis on horseback. From Kalamata they went over the

Langada Pass to Sparta, from Sparta by carriage to Tripolitza, afterwards visiting Argos, the Argive Heraeum, Mycenae, Tiryns, and Epidaurus while making their headquarters for some days at Nauplia.

After a sojourn of two weeks at Athens, whence excursions were made to Eleusis, the plain of Marathon, and Mt. Pentelicus, the party started for the tour of northern Greece. The greater number took the overland route to Delphi, visiting Thebes and other interesting sites along the way; the rest went around by water to the ancient seaport of Delphi. From Delphi some returned to Athens, to work in the museums; the rest went on horseback over the shoulder of Mt. Parnassus to Thermopylae and Lamia, thence by carriage to the wretched village that represents the ancient Pharsalus; connections were there made by rail for Larissa, whence the Vale of Tempe was visited. The return to Athens was made by boat from Volo.

On the way from Athens back to Patras, a day was spent inspecting the American excavations on the site of ancient Corinth. The party landed at Brindisi early in the morning of May 10.

The slides presented a representative selection of views and monuments, which the party saw, and which, for those who have seen them, remain an invaluable aid in the interpretation of the events and the civilization with which they are associated.

21. "In the Footsteps of Cæsar in Gaul," by Principal George R. Swain, Bay City High School.

The sixty stereopticon slides used in illustrating this paper are from original negatives made by Mr. Swain during the summer of 1899. "An ideal vacation for teachers of Cæsar," said the speaker, "is a wheel trip over the routes of Cæsar's Gallic campaigns." "If one wishes to take photographs of any value," he added, "a camera of the long-focus type is indispensable."

CÆSAR, DE BELLO GALLICO, BOOK I, I-XX.

Cæsar's eighteen miles of fortifications had no need to be continuous. For fully three-quarters of the way from Geneva to the Pas de l'Écluse sharply sloping or precipitous banks render fording utterly impossible. One steep bank is as good as two to prevent crossing. On the alluvial flats, where there were fords, the river channel may not be in just the same place now as then, but the width of the flat has probably not materially changed.

When the Helvetians decided to pass along the north bank of the Rhone, owing to the short range of their missiles the Romans could

only helplessly watch the great company of emigrants file along the narrow road notched in the side of the cañon. Two men stationed on the south bank with as many Gatling or Maxim guns and an unlimited supply of ammunition could have stopped — or killed — the entire Helvetian nation.

The country between the Pas de l'Écluse and the Saône is so rugged, so cut with steep-walled valleys and high ridges, that the consent of the inhabitant to their passage had to be secured by the Helvetians, else a small force might have ambuscaded or turned back the emigrants.

The Saône may be described as aptly today as two thousand years ago by Cæsar's words, for it even now flows *incredibili lenitate ita ut oculis in utram partem fluat iudicari non possit*. For miles above Lyons there is not a current ripple on the stream.

The exact *mons* where Cæsar planned to attack the enemy whose march he had been dogging for days (chaps. xxi and xxii) cannot today be easily identified. The erosion of the storms of twenty centuries, together with age-long cultivation, especially in a region of rather soft country rock, tends to level hills and fill valleys.

Mont Beuvray, the site of Bibracte, dominates the view for miles. Its slopes today are nearly all wooded clear to the plateau-like summit. The surrounding country is one of the loveliest sections of France. Many fragments of pottery from the site of Bibracte may be seen in the museum at St. Germain-en-Laye, near Paris.

The site of the final battle with the Helvetians (according to Colonel Stoffel) is near the modern village of Montmort. From the hill where Cæsar drew up his troops almost every foot of the field can be seen. The rise of the slope of the hill is still enough to wind a man even of good lungs should he rush up the ascent with the same speed as did the eager Helvetians. The place where the final bitter struggle among the carts of the baggage train was waged, is quite deeply cut by ravines. The entire site is practically under cultivation, save toward the tops of some of the higher hills.

BOOK VII, LXIX-XC.

The plateau of Alesia is a position of great natural military strength — to armies unacquainted with gunpowder. Rapid fire one-pounders could rake the hill from at least four surrounding heights. The slopes today in numerous places are very steep, occasionally precipitous. The plateau itself is cultivated, but the soil is shallow and stony. The peasants till the slopes well up toward the summit.

The modern village of Alise-Ste.-Reine is perched on the shoulder of the eminence. Just above is the bronze statue¹ of Vercingetorix, the first national hero of France. With steadfast look he gazes off over the plain where the fiercest fighting strewed the earth with corpses. As one goes to the south, for miles the image of the great Gallic chieftain is visible on the sky line. Had Vercingetorix possessed a fighting machine of blood, bone, and iron equal to the Roman legionary, would his genius or that of Cæsar have triumphed?

Every student of Cæsar who happens to be in Paris should by all means visit the museum at St. Germain (already referred to), for here are displayed scores of rusty Roman and Gallic weapons found on the site of Alesia in the course of the excavations authorized by Napoleon III.

22. "Ten Years of Excavation at Pompeii: 1892-1901," by Professor Francis W. Kelsey, University of Michigan.

The speaker, by way of introduction, spoke briefly of the eruption of Vesuvius, which, in August of the year 79, overwhelmed the cities of Pompeii, Herculaneum, and Stabiae; the progress of the excavations at Pompeii, commenced in March, 1748, was then traced in outline, and four decades of discovery were mentioned as of especial importance: 1763-72, 1813-22, 1823-32, and the decade just brought to a close, 1892-1901.

The most important results of excavation in the last decade are: the unearthing of the House of the Silver Wedding, in 1892-93, which has the largest and most imposing atrium yet found in Pompeii; the excavation of the House of the Vettii, in 1894-95, containing small paintings that give us new data for a true appreciation of the attainments of the ancients in this field of art; the uncovering, in 1894-96, of the villa near Boscoreale, a short distance north of Pompeii, the plan of which illustrates, better than that of any other villa yet brought to light, the arrangement of a Roman farmhouse, and in which was found the remarkable treasure of silver plate presented by Baron Rothschild to the Louvre; the removal of the débris, in 1898-99, from the site of the temple of Venus Pompeiana, patron goddess of the city, which, if completed, would have been the largest and finest of Pompeian temples; and, finally, the discovery, in November, 1900,

¹ A second statue of Vercingetorix is about to be erected at Clermont-Ferrand, a few miles from the site of Gergovia.

of the bronze statue of a youth in the remains of a shop just north of the Vesuvius gate, outside the city.

The plan of the Villa of Boscoreale was explained, and slides of several specimens of the silverware found in it were shown and interpreted. The lecture was illustrated by thirty-five stereopticon slides.

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